

"DR. WHO AND THE WAR MACHINES"

by
Ian Stuart Black

Serial 'BB'

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Grams Operator	LAURIE TAYLOR
Vision Mixer	GEOFF WALMSLEY
Floor Assistant	JULIAN ASTON
CREW	19

CAMERA REHEARSALS

Friday, 17th June 1966

Studio One, Riverside

10.30 am - 1.00 pm	Camera rehearsal (with TK-26)
1.00 pm - 2.00 pm	LUNCH
2.00 pm - 7.00 pm	Camera rehearsal (with TK-26)
	3.45 pm - 4.15 pm approx. TEA
7.00 pm - 8.00 pm	DINNER
8.00 pm - 8.30 pm	Sound and Vision Line-up

RECORDING:-

8.30 pm - 9.45 pm to VT/4T/33163

TRANSMISSION:

Saturday, 2nd July

DR. WHO AND THE WAR MACHINES
episode two

CAST LIST

DR. WHO	WILLIAM HARTNELL
DODO	JACKIE LANE
BEN	MICHAEL CRAZE
POLLY	ANNEKE WILLS
SIR CHARLES	WILLIAM MERVYN
BRETT	JOHN HARVEY
KRIMPTON	JOHN CATER
MAJOR GREEN	ALAN CURTIS
KITTY	SANDRA BRYANT
TRAMP	ROY GODFREY
TAXI-DRIVER	MICHAEL RATHBORNE
'TOM'	DESMOND CULLUM-JONES
Machine Operator } WOTAN voice }	GERALD TAYLOR

SETS

BRETT'S OFFICE, with corridor
THE INFERNO, with entrance
WAREHOUSE, with entrance
LIBRARY
STREET

"DR. WHO AND THE MONASTERS"

Running Order. ep.2

page	scene	characters	time	cens/booms	shots
1	T/C1: Opening Titles Telejottor slides Prog.Title/Author				
1	<u>1.INT. CORRIDOR</u>	Dodo Notan (oov)	Wight	2A.4A.1A. Cl.	1-3
1	<u>2.INT. BRETT'S OFFICE</u>	Brett Krimpton Major Green Notan voice	"	"	4-16
3	<u>3.INT. INTERNO</u>	Dr. Who Polly Ben Kitty Dodo		3A.2B.B1.	17- 24
R E C O R D I N G B R E A K					
6	<u>4.INT. CLUB ENTRANCE</u>	Dr. Who Dodo Polly Ben		1C.3B.4B. C2.A1.	25- 29
8	<u>5.INT. STREET</u>	Tom 2 Extras	"	1C.	30
8	<u>6.INT. CLUB ENTRANCE</u>	Dodo Dr. Who Tom 2 Extras	"	3B.	31
8	<u>7.INT. WAREHOUSE ENTRANCE</u>	Tom 2 Extras	"	1C.	32
9	<u>8.INT. CLUB ENTRANCE</u>	Dodo Dr. Who	"	3B.	33
9	<u>9.INT. WAREHOUSE ENTRANCE</u>	Tom 2 Extras	"	1C.	34
10	<u>10.INT. CLUB ENTRANCE</u>	Dodo Dr. Who Ben Taxi-driver Polly Tramp Tom 2 Extras	"	3B.1C.	35- 38
12	<u>11.INT. WAREHOUSE ENTRANCE</u>	Tom 2 Extras	"	4B.1C.	39- 40

continued

page	scene	characters	time	cuts/booms	shots
12	T/C2: <u>Scene 12</u>				41
14	T/C2 contd. intercutting with studio <u>Scene 13</u> - <u>INT. WAREHOUSE ENTRANCE</u>	Tramp	Night	1C.	42- 46
15	T/C2 contd. into beginning <u>Scene 14</u> <u>INT. WAREHOUSE</u> T/C3 insert: Tramp is captured	Brett Workers	Night	2C.3X. C3.	47 - 52
RECORDING BREAK					
18	15. INT. LIBRARY	Dr. Who Sir Charles Tolly Dodo	Day	3C.4B.2D. B2.	53- 65
23	<u>16. INT. BRETT'S OFFICE</u>	Brett Krimpton	Day	1D.C1.	66
23	<u>17. INT. LIBRARY</u>	Dr. Who Sir Charles Dodo Tolly	Day	3C.4B. 2D.B2.	67- 89
29	T/C4: Montage - London Airport; GEO Tower; B.H.; Covent Garden; warehouse entrance				90
30	T/C4 contd. <u>Scene 18</u> <u>INT. WAREHOUSE</u>			2E.4D.3D. A2.	91-98
32	<u>19. INT. BRETT'S OFFICE</u>	Brett Krimpton Tolly Motan	Day	1D.2A.C1.	99
33	<u>20. INT. LIBRARY</u>	Dr. Who Don		3C.2D.B2.	100- 107
35	T/C5: Don walking past Opera Hse. <u>Scene 21</u>				108
36	T/C5 contd.: <u>Scene 22</u> <u>INT. WAREHOUSE ENTRANCE</u>			1C.	109
RECORDING BREAK					
36	T/C5 intercutting: <u>23. INT. WAREHOUSE</u>	Major Workers TAC		4C.2E.3D. A2.	110- 123

"DOCTOR WHO AND THE WAR OF THE MACHINES"

EPISODE TWO:

Opening Titles: FILM

Episode Titles: SCANNER

MIX:

2A.4A.1A.C1.

1. INT. CORRIDOR. NIGHT.

1. 2 A
CU Eye on Wotan.
PAN UP to Loudspeaker (DODO CONTINUES TO WALK
DOWN THE CORRIDOR AS
THE METALLIC, THREATENING
VOICE OF WOTAN CAN BE
HEARD CALLING AFTER HER)

WOTAN: (CALLING) Doctor Who is
required. Bring him here.

2. 4 A
Deep-shot DODO.
WOTAN bgd. (DODO WALKS OUT OF CAMERA)
Let DODO go R.

3. 1 A
Thru doors.
DODO fwd. and out R.

FX WOTAN BASIC

2. INT. OFFICE. NIGHT.

4. 4 A
W/S WOTAN
(BRETT, KRIMPTON AND
MAJOR GREEN ARE IN THE
OFFICE.)

Let BRETT in R. to
C. fgd.

WOTAN IS EXTREMELY ACTIVE.
THE BALEFUL LIGHTS FROM
THE EYE POSITIONS SHINE
POWERFULLY.

5. 1 A
CU Lights on WOTAN

6. 2 A / MECHANISM CAN BE HEARD
CU Loudspeaker / WORKING, THE DYNAMO HUMS;
OTHER LIGHTS FLICKER
RAPIDLY. (AS CALCULATIONS
ARE MADE. THE SYNTHETIC
VOICE DOMINATES THE ROOM)
7. 4 A / OTAN: Instructions must be given.
a/b / BRETT STANDS UP
- PUSH IN behind
BRETT in tight 3/S
MAJOR-BRETT-
KRIMPTON
8. 1 A / A COMPUTER SLIP IS
Low CU Teleprinter / EJECTED - KRIMPTON TAKES IT)
- PAN UP to CU KRIMPTON
9. 2 A / KRIMPTON: London is the first
CU Memory tapes / capital to be taken over - then
Washington, Moscow, Paris and Tokyo.
War Machines must be built
immediately.
10. 4 A / Further instructions from Otan.
CU BRETT / BRETT: We require skilled labour.
A labour corps is to go into
operation immediately.
11. 2 A / A COMPUTER SLIP IS
CU Lights / EJECTED - BRETT TAKES IT
12. 4 A / Contact is to be made by telephone
a/b / with these people. When they are
on the line switch through to
Thought Control. This is the way
each person will be enlisted.
13. 1 A / MAJOR: When we have the people -
CU MAJOR / where are we to construct the
machines?
- BRETT: At central points in
London. You will find
suitable places. Suspicion must
not be aroused.
14. 4 A /
3/S MAJOR-BRETT-KRIMPTON

(1 next)

(14 on 4)

Let MAJOR go R.

Make 2/S
BRETT-KRIMPTON;
fav. BRETT

MAJOR: I shall attend to that
immediately.

(THE MAJOR ACKNOWLEDGES
HIS ORDERS AND LEAVES
THE ROOM)

BRETT: Krimpton will work on an
electronic programme suitable for
the new computers. They must move
freely and contain their own power.
All computer systems throughout
the world must be integrated in
Wotan.

15. 1 A CU Lights KRIMPTON: I shall begin this at once.

16. 4 A a/b BRETT: No. Top priority is to enlist Doctor Who.

Becomes 2/S BRETT-
KRIMPTON
Depress as they
turn and push into
CU Loudspeaker

1. Doctor Who must be
enlisted into our services tonight.
He has an intelligence that is
needed on our side.

WOTAN: Doctor Who is required.

3A.2B.B1. /FX POP MUSIC/

3. INT. INFERNO. NIGHT.

17. 3 A CU DR. WHO
CRAB R. as he goes
upstage to incl.
counter fgd.
Let KITTY in L.

(A GRAMOPHONE RECORD IS
PLAYING BUT THE INFERNO
HAS LOST ITS GUESTS.

DOCTOR WHO, POLLY AND
BEN REMAIN.

KITTY IS PUTTING EVERYTHING
AWAY AND CLOSING UP)

KITTY: Look I'm sorry about
your friend not turning up but I've
got to look up now. You can pin a
message on the door if you like.

(2 next)

DOCTOR WHO: Ah, a good idea. Very
kind.

17 on 3)

Let BEN and POLLY
in Centre

POLLY: I think we ought to go to
the police.

Let KITTY go R.

KITTY:

I'd
rather not have them round here if
you don't mind. We've got a Licence
to think of.

POLLY: Well we must do something.
I'll
phone the hospitals. What is her
surname?

DR. WHO: Chaplet. Dodo Chaplet.

BEN: Hospitals?

POLLY comes fwd.
and R. to make 3/S
BEN-DR.WHO-POLLY

POLLY: She might have had an
accident.

BEN: Regular little ray of sunshine
aren't you!

POLLY: (MOVING TOWARDS THE PHONE)
At least its something - more
positive than just sitting around
on our backsides.

18. 2 B
W/S DODO at top
of stairs

(DODO ENTERS BRIGHTLY -
SHE IS WEARING GLOVES
IN ADDITION TO HER USUAL
CLOTHES)

19. 3 A
a/b

DODO: Hello. Doctor, you' found it
all right.

(19 on 3)

- 5 -

20. 2 B
a/b
PAN DODO L. to
4-S
DR. WHO-POLLY-BEN-
DODO

DR. WHO: Dodo!

BEN: Hello - where've you been then?

POLLY: What happened to you?

DODO: I've just been round the corner.

POLLY: You've been hours.

21. 3 A
MCS DODO

DR. WHO: We were all worried about you.

DODO: I ... had a call from some old friends. I just popped along to see them. Was I really that long?

22. 2 B
MCS DR. WHO

23. 3 A
a/b

DR. WHO: Indeed you were. You never mentioned any friends to me / ... How did they know you were here?

DODO: It's a long story - sorry if you were worried.

24. 2 B
4-S
BEN-DR. WHO-POLLY-
DODO

DR. WHO: Well, Dodo and I have an invitation to stay with Sir Charles Sumner and his family. I think we ought to go.

Let Kitty in R.
PAN them upstairs

BEN: Oh. Well, I think I should get some kip too.

DR. WHO: (TURNS TO KITTY) I suppose we can get a taxi at this time of night.

FX LIGHTS OUT

POLLY: Yes, just outside, we'll get one for you. Maybe I can codge a lift.

RECORDING BREAK

4. INT. CLUB ENTRANCE. NIGHT.

1C. 3B. 4B. C2. A1.

25. 1 0
High W/S door.
Lamp fed. Group in

dw
(25 on 1)

6 POLLY: Goodnight, Kitty.
KITTY: Goodnight -- Come again.
DOCTOR WHO: Goodnight. Goodnight.

Let KITTY go R.

(DOCTOR WHO AND DODO ARE
ALREADY GOING TO THE
EXIT.

POLLY AND BEN FOLLOW THEM)

26. 3 B
High shot
DODO-DR.WHO-BEN-
POLLY (fgd.)

DOCTOR WHO MOVES TOWARDS
THE COVENT GARDEN END
WITH DODO, POLLY AND BEN)

BEN: Are you staying in London
long, Doctor?

DOCTOR WHO: For a few days at least.
That is what our plan is, isn't it,
Dodo?

27. 4 B
MCS DODO

(DODO IS CAUTIOUSLY LOOKING
DOWN THE STREET OUTSIDE.
SHE TURNS QUICKLY TO THE
DOCTOR)

28. 3 B
a/b

DODO: Yes.

(28 on 3)

Let BEN and POLLY
go R. fgd.

BEN: Look - wait here. I'll get
you a taxi.

(HE HURRIES OFF)

POLLY: Hey, wait for me! I know
where we'll find one.

(SHE HURRIES AFTER HIM)

DODO: They shouldn't have done
that.

DOCTOR WHO: Very helpful of them,
I thought.

(DODO REMEMBERS HERSELF
AND FORCES A SMILE)

DODO: You're quite right. Of course
it was.

(SHE GIVES THE DOCTOR
A QUICK LOOK.

HE IS NOT WATCHING HER.

SHE TURNS AND GLANCES
DOWN THE ROAD OUTSIDE)

29. 4 B
4/S Street.
Group of men C. of frame

/FX BACKGROUND 7TMO5./

(29 on 4)

5. EXT. STREET. NIGHT.

(IT IS A SHORT, DARK STREET IN COVENT GARDEN. CLOSE AT HAND A TRUCK HAS BACKED INTO THE ENTRANCE OF A WAREHOUSE.

IN THE SHADOWS OF THE ENTRANCE THREE MEN ARE STANDING VERY STILL AND LOOKING TOWARDS THE DIRECTION OF THE INFERNO. THEY ARE DRESSED AS HOSPITAL ATTENDANTS - LONG DUSTER COATS. ONE MAN OPENS A CASE - CHECKS A HYPODERMIC NEEDLE. THE OTHER GIVES A SIGNAL AND THEY BEGIN TO EDGE FORWARD CAUTIOUSLY)

30. 1 C.
C/S Group of men

6. INT. CLUB ENTRANCE. NIGHT.

31. 3 B
2/S DODO (fgd.) -
DR. WHO

(DODO IS LOOKING OUT INTO THE DARK. SHE SEES THE THREE MEN MOVE TOWARDS THEM. SHE UNDERSTANDS WHO THEY ARE AND GIVES A LITTLE NOD OF RECOGNITION. SHE INDICATES WITH A TURN OF HER HEAD THE DOCTOR STANDING BEHIND HER LOOKING IN THE OTHER DIRECTION)

7. INT. WAREHOUSE ENTRANCE. NIGHT.

32. 1 C
a/b

(THE LEADER OF THE THREE MEN ACKNOWLEDGES DODO'S SIGNAL.

(3 next)

(32 on 1)

PUSH down into
1st man's hands

THE LEADER PULLS THE HYPO-
DERMIC NEEDLE FROM UNDER HIS
JACKET AND MOVES FORWARD.

THE OTHER TWO MEN FOLLOW.
THEY PAUSE IN THE SHADOWS)

8. INT. CLUB ENTRANCE. NIGHT.

33. 3 B
a/b
Becomes DR.WHO-DODO

(DODO WATCHES FOR A MOMENT
THEN TURNS TO THE DOCTOR)

DODO: (WITH SIMULATED CHEERFUL-
NESS) You know, Doctor, I think
those two have gone off in the
wrong direction. The taxis are
all down there.

(DODO POINTS IN THE OTHER
DIRECTION)

DOCTOR WHO: Are you sure?

DODO: I've just seen three go
past.

9. INT. WAREHOUSE ENTRANCE. NIGHT.

34. 1 C
Group/S MEN

(THE THREE MEN ARE WAITING JUST
INSIDE THE ENTRANCE. THE
LEADING MAN PULLS BACK SHARPLY)

(3 next)

(34 on 1)

LEADING MAN: They're coming.

10. INT. CLUB ENTRANCE. NIGHT

35. B / DODO: Come on, Doctor, let's go.
a/b no can come back and pick Tolly up
PAN them R. when we've found one.

DR. LHO: Oh, very well.

THEY HAVE BEGUN TO MOVE OUT
OF THE ENTRANCE WHEN THERE IS
THE SOUND OF A TAXI APPROACHING

THE DOCTOR STOPS AS THE
HEAD-LIGHTS SHINE ON THEM

RUN ON RECORDING
TO START TAXI

/FX TAXI APPROACH & LIGHTS/

BEN: (CALLING) Doctor!

A TAXI PULLS UP IN FRONT
OF THE ENTRANCE

BEN AND TOLLY RUN UP
BEHIND IT

36. 1 C /
W/S INTERNO ENTRANCE.
Let taxi in R.
PAN it R.,
PULLING BACK as it
goes round island,
then in to group/s

BEN: Saw this one coming up ...

A SMALL MAN GETS OUT
OF THE TAXI. THIS MAN,
THE TRAMP, IS DRESSED IN
A TOO-LONG OVERCOAT, etc.
HE IS CLUTCHING A LARGE
PARCEL

TRAMP: (GRANELY) There you are
Guv. You're welcome to it.
(LOOKS ROUND THE CORNER) Ta-ta
then.

(3 next)

(36 on 1)

(THE TRAMP STARTS TO SHUFFLE
OFF)

TAXI DRIVER: Hoi - not so fast.

(HE JUMPS OUT OF CAB - JUST AS
DOCTOR WHO STARTS TO CLIMB IN)

Wot about my fare?

37. 3 B
 MCS TRAMP

TRAMP: (WITH DIGNITY) I was just
about to let you have it my man.
Got change for a quid

38. 1 C
 2/S TRAMP-DRIVER

TAXI DRIVER: oh
/No., not another one -
I haven't got any change, mate.

PULL BACK to 3/S
DR.WHO - DRIVER -
TRAMP

TRAMP: Then I'll just pop round
the all-night caff and change it.

TAXI DRIVER: (STOPPING HIM)
You're staying right here, mate.

DOCTOR WHO: Hadn't we better be
off?

TAXI DRIVER: Not 'til 'e pays.
We all know him round here.

Let POLLY in R.
to L. fgd.

POLLY: I think I've got change.

(SHE LOOKS IN BAG - BRINGS OUT
NOTE AND COINS- MUCH TO TRAMP'S
DISGUST - CHANGES THE ROUND)

There you are.

TAXI DRIVER: Thanks, Miss.

(HE TAKES FARE)

Let TRAMP go L.

(TO TRAMP) Now you 'op it.
(JUMPS BACK INTO CAB) Right.
Where to Guv?

DR. WHO: Eh, oh - let me see -
there.

HE TAKES OUT CARD FROM
POCKET AND GIVES IT TO DRIVER

Dodo, are you coming? (via Polly)

PUSH IN as POLLY
gets into cab to
make 3/S
DR. WHO - DODO(bgd.) -
POLLY

DODO LOOKS ROUND RESENTFULLY,
SIDES HER HEAD AT THE BEN
AND CLIMBS INTO CAB -
POLLY FOLLOWS HER IN

PULL BACK as DODO
gets in. Let BEN
in R. to L. fgd.
making X2/S BEN-POLLY,
fav. POLLY

THE BEN MERGE BACK INTO THE
SIDEWAYS

BEN: See you then -

POLLY: Where've you got to get to
Ben?

BEN: Oh, just to a Services Club
round the corner - I'll walk.

POLLY: Meet me at the main desk
at the A.C. Tower tomorrow and I'll
stand you lunch -

BEN: Yeah. Yeah, all right
(cynically) but I'm no dobs delight
you know.

POLLY: I can see that!

SHE SHUTS TAXI DOOR

Let TAXI go

BEN: 'Night, Doctor - Dodo.
I'll be there tomorrow, Polly.

GENERAL CHORUS OF 'GOODNIGHTS'
AS TAXI COOLS OFF

BEN: (SEES TRAMP) You sure you
got a bed for the night, mate -

PUSH IN with
BEN to X2/S
TRAMP-BEN,
fav. TRAMP

TRAMP: You might not call it a
bed. After some grub I'll doss
down in an old warehouse over there.
Blossin' paradise after where I've
been for the last six months.

Let BEN go R.

HE SHUFFLES OFF. BEN
WATCHES HIM GO.

PAN TRAMP L. and
let him go

11. INT. WAREHOUSE ENTRANCE. NIGHT

(38 on 1)

Let the 3 men in
R. bgd. PAN with
TOM as he goes into
phone box,
letting other two
go R.

39. 4 B
CU TOM

(THE LEADING MAN IS TALKING ON
A TELEPHONE JUST INSIDE THE
ENTRANCE)

LEADING MAN: (INTO PHONE) Doc
did not bring the Doctor. Yes,
she tried to but they went off in
a taxi ... I understand. We will
do as you say.

40. 1 C
High/S Phone box.
TOM comes out.
PAN him R. to
Warehouse Entrance and
let him go

(HE PUTS THE PHONE DOWN.)

THE THREE MEN MOVE TO THE BACK
OF THE TRUCK AND BEGIN TO UN-
LOAD A NUMBER OF CRATES.
THEY MOVE OFF CARRYING THEM
THROUGH A DOOR INTO THE WARE-
HOUSE)

41. T/C

12. INT. WAREHOUSE. NIGHT.

(THIS HAS BEEN A STORAGE ROOM
FOR VEGETABLES AND STACKS
AND CRATES ARE STILL LINING
SOME OF THE WALLS. BUT THE
ROOM HAS NOW BEEN TRANSFORMED
AND A NUMBER OF MEN ARE
ALREADY BREAKING OPEN CRATES
AND TAKING OUT MECHANICAL
EQUIPMENT, SHEETS OF METAL,
ETC.

THE THREE MEN MOVE IN WITH
THEIR NEW CRATES AND BEGIN
BREAKING THEM OPEN.

SOME OF THE EQUIPMENT IS ALREADY
BEING ASSEMBLED.

BRETT IS AT A ROUGH TABLE AT
ONE END OF THE WAREHOUSE
STUDYING SOME BLUEPRINTS.
HE JOINS THE THREE NEWCOMERS)

BRETT: (HANDING THEM PAPERS)
This is your blueprint. (cont..)

SBP

(on film)

- 14 -

BRETT: (cont) It must be followed in every detail. The outer sections are to be constructed at once. The welding of the casing must begin now.

(CLOSE AT HAND, WELDING IS ALREADY IN PROGRESS. SPARKS ARE FLYING FROM THE WELDING MACHINE.

BRETT MOVES TO ANOTHER GROUP AND HANDS THEM OTHER PAPERS)

BRETT: The electronic section must be assembled in this order.

(ANOTHER MAN TAKES THE PAPERS AND SCRUTINISES THEM)

10.

13. INT. WAREHOUSE ENTRANCE. NIGHT.

42. 1 0
W/S LH alley-way.
Let TRAMP in bgd.
PAN him R. to
warehouse entrance

(THE TRAMP WALKS INTO VIEW AT THE STREET END OF THE ENTRANCE. HE PEERS AT THE DOORWAY THOUGHTFULLY)

43. T/C
6"

44. 1 0
M/S TRAMP

(film next)

- 14 -

(44 on 1)

TRAMP: (SNIFFING SUSPICIOUSLY, MUTTERING TO HIMSELF) They've painted out the number. What's bin going on round here.

46 1/2

(HE MOVES THOUGHTFULLY INTO THE ENTRANCE LOOKING AROUND IN THE GLOOM WITH A FROWN, AND PUSHING PAST THE TRUCK. HE REACHES THE DOOR AT THE BACK OF THE ENTRANCE AND LOOKS AT IT THOUGHTFULLY. HE IS ABOUT TO TURN AWAY WHEN HE HEARS SOUNDS COMING FROM THE DOOR. HE IS INTRIGUED. HE TURNS BACK AND PUSHES THE DOOR OPEN, AND MOVES IN OUT OF SIGHT)

2C.3X.33.

14. INT. WAREHOUSE. NIGHT.

(WELDERS ARE AT WORK ON THE MET'L CASING. THEY WEAR MASKS TO PROTECT THEIR EYES AND THE LIGHT FROM THE WELDING MACHINE SENDS SHADOWS FLICKERING OVER THE ROOM. PANELS HAVE BEEN CONSTRUCTED AND BITS AND PIECES OF THE COMPUTER'S MECHANISM HAVE BEEN ASSEMBLED IN DIFFERENT PLACES. THE PANELS ARE ALREADY ACTIVE AND THEIR ELECTRIC LIGHTS FLICKER AND INTER-CHANGE.

BRETT SUPERVISES.

CLOSE SHOT THE DOORWAY. THE TRAMP IS PEERING INTO THE WAREHOUSE. HE IS AMAZED BY WHAT HE SEES.

RESUME SHOT ON WAREHOUSE.

BRETT CALLS THROUGH A MEGAPHONE TO THE BUSY TEAMS OF WORKERS AROUND HIM)

47. 3 X

MS BRETT, incl.
Machine's arm fgd.

/BRETT: Hurry -- time is short.
This machine must be completed
and armed by tomorrow morning.
Ready to be programmed by Wotan.

48. 2 C

MS "Heart"

JVP
(48 on 2)

Let BRETT in R.

(BRETT BREAKS OFF AS A SOUND
ISSUES FROM THE COMPLETED 'HEAD'
OF THE COMPUTER. IT IS LIKE A
WARNING SYSTEM.

THE HEAD TURNS TO BEAM LIGHTS
TOWARDS THE HIDDEN TRAMP)

BRETT: (cont) (STARTLED) What
is it?

(THE MACHINE INCREASES VOLUME
OF NOISE.

BRETT LOOKS WITH AMAZEMENT
AT THE COMPUTER)

Depress as he
comes fwd. to
incl. teleprinter
fgd.

This is a warning of some kind.
Close the doors - there must be
a stranger amongst us.

49. 3 X
CU Teleprinter

(CLOSE SHOT. THE TRAMP BESIDE
THE DOOR. HE HAS MOVED AWAY
A LITTLE FROM THE DOORWAY. HE
IS COMPLETELY BEWILDERED AND
TAKES COVER BEHIND A STACK OF
POTATOES.

RESUME SHOT ON WAREHOUSE.

50. 2 C
CU BRETT

BRETT READS MACHINE MESSAGE)

He is in North Section of warehouse
at 270°. Behind cover close to
entrance. He is a danger to us.
He must be destroyed.

51. T/C

(BEHIND COVER THE TRAMP LOOKS
FROM LEFT TO RIGHT, INCREDULOUS
BUT STARTLED. HE SEES THE
DOOR AND MAKES A HURRIED
SCRAMBLE TOWARDS IT.

AS HE COMES OUT OF COVER HE IS
SEEN BY THE ADVANCING BODY OF
MEN LED BY BRETT. HE COMES TO
A HALT)

(2 next)

TRAMP: Look here, if you're the
law, I'm clean - I just come out.
You've nothing on me. (cont ...)

(BRETT AND THE OTHERS HAVE STOPPED)

(on film)

- 17 -

TRAMP: (cont) Oh I see. You're not on the side of the coppers then. Well all right. Live and let live. I'll find another place to doss. 'Night all!

(HE TRIES TO SIDE-SLIP THEM)

BRETT: Cover the door. He must not escape.

(AT A SIGNAL FROM BRETT ONE MAN HURRIES TO GUARD THE DOOR AND THE OTHERS FAN OUT IN A SEMI-CIRCLE BEFORE THEY CLOSE IN ON THE TRAMP.)

THE TRAMP STILL TRIES TO KEEP A BRAVE FACE)

TRAMP: Now what kind of a welcome is this for a bloke wot's just come out of jug? I won't say nuffing boss. (THIS TO BRETT)

(THE MACHINE WARNING SOUND RISES AGAIN - EVEN HIGHER PITCHED - THE LIGHTS FLASH ON AND OFF - THE TRAMP LOOKS AT IT, BACKS AWAY)

TRAMP: 'Ere, wot is this? A nuthouse. What's that? 'Ere you get away from me!

(AS THE MEN ARE ADVANCING ON HIM IN A BLANK RUTHLESS FASHION, THE TRAMP IS VERY AWARE OF THE HAMMERS, LEVERS AND CHISELS THEY CARRY. HE SUDDENLY MAKES A RUSH FOR THE DOOR)

(SHOUTING) Just let me get out of here.

(on film)

- 18 -

(AS THE TRAMP REACHES THE DOOR
HE DISAPPEARS AS THE MEN MOVE
IN AROUND HIM.

CLOSE SHOT COMPUTER. THE
METALLIC SOUND ISSUES FROM
THE COMPLETED 'HEAD'. THE
LIGHTS WINK BALEFULLY FROM THE
EYE POSITIONS.

THERE IS A SUDDEN WILD YELL
AND THEN SILENCE)

52. 2 C / BRETT: Resume work immediately.
CU BRETT Construction must be completed
CRAB R. as he before morning!
walks away from
camera to incl.
MAC fgd.

FX STING

F DE TO BLACK

R E C O R D I N G B R E A K

MADE UP:

3C.4B.2D.B2.

15. INT. LIBRARY. DAY.

53. 2 D /
High CU Paper (CLOSE SHOT PHOTOGRAPH OF TRAMP
IN MORNING NEWSPAPER.
CAMERA PULLS BACK TO REVEAL
DOCTOR WHO READING NEWSPAPER)

PULL BACK to deep
X2/S SIR CHARLES -
DR. WHO; fav.
SIR CHARLES

DOCTOR WHO: Good gracious!

(SIR CHARLES IS NOW ALSO
REVEALED SITTING AT THE SAME
TABLE)

SIR CHARLES: What is it, Doctor?

DOCTOR WHO: Look at this, Sir
Charles.

(HE HANDS THE NEWSPAPER TO
SIR CHARLES)

54. 3 C /
MS DR. WHO
SIR CHARLES: (READING) Well?
Some tramp found dead in Drury
Lane. /

(54 on 3)

PAN him L. to
2/S SIR CHARLES-
DR. WHO

DOCTOR WHO: (INTERRUPTING) At three o'clock! That must have been shortly after we left him.

SIR CHARLES: Do you know this man, Doctor?

DOCTOR WHO: No. But we met last night. Or rather, this morning. We took his taxi after he had left it in Covent Gaaden.

SIR CHARLES: (INDICATING NEWSPAPER) The police are not sure if it was a road accident.

DOCTOR WHO: I suppose that's possible.

SIR CHARLES: (SURPRISED) What else?

Let DR. WHO
come fwd. to
close L. fgd.

DOCTOR WHO: I don't know, Sir Charles.

SIR CHARLES: Well if you would stop worrying about the indefinable perhaps you would give me a little advice about a very real problem.

SIR CHARLES
comes fwd.

DOCTOR WHO: What is it?

(SIR CHARLES HANDS TWO LETTERS
ACROSS TO DOCTOR WHO)

SIR CHARLES: Two letters of resignation. Both from scientists in my faculty.

(DOCTOR WHO GLANCES QUICKLY AT
THE LETTERS.)

DOCTOR WHO: Hmmm. No reason
given, I see.

56. 3 C

~~MCS SIR CHARLES~~

SIR CHARLES: No. That's the
strange thing. And they're two
of my best men.

(56 on 3)

But
SIR CHARLES: I've been unable to get in touch with them. No one appears to have seen them since last night. It's extraordinary, isn't it? Two well-known men suddenly vanish.

57. 2 D
Deep/s across
fgd. table

(DOCTOR WHO TURNS SLOWLY AND
THOUGHTFULLY TO SIR CHARLES)

DOCTOR WHO: Now I wonder, Sir Charles ... do you suppose ... no, no, I'm sure you wouldn't.

SIR CHARLES: More coffee.

(BOTH MEN TURN AS POLLY ENTERS THE

ROOM
Let POLLY in bgd. DR. WHO: No, thank you.

SHE IS A LITTLE OUT OF BREATH)

She comes fwd. to
make 3-S

POLLY-DR.WHO(fgd.)

SIR CHARLES

POLLY: Good morning, Sir Charles,
Doctor! Sorry if I'm a little late.

58. 4 B
MCS SIR CHARLES

SIR CHARLES: (PUZZLED) Late, late
for what?

POLLY: For work. If you'll just
show me where your secretary works -
I'll take over.

59. 2 D
MCS POLLY

SIR CHARLES: I don't understand you
I'm afraid.

POLLY: (CONFUSED) But Major Green
told me to come round here at once
as Professor Prett wouldn't want me.
He told me your secretary was ill.

60. 4 B
a/b

SIR CHARLES:
Actually my secretary
is away today; though how Brett
knew about it ... be very glad to have
your help. Her office is through
there. I'll be in in a minute.

61. 2 D
3/s POLLY-
DR.WHO(bg d.) -
SIR CHARLES

POLLY: Right, sir. (TO DOCTOR WHO)
How is Dodo this morning?

Let DODO in bgd.

DOCTOR WHO:

Here she is now.
You can ask her yourself.

62. 3 C
MCS DODO at door

/(DODO ENTERS)

(2 next)

(62 on 3)

TAN her R.
to 3/S
DODO(fgd.) -
DR. WHO - POLLY

POLLY: Good morning, Dodo. How are you feeling?

DODO: (COLDLY) Quite well, thank you - hadn't you better start work.

Let POLLY go R.

(POLLY RAISING EYEBROWS)

POLLY: Oh yes ... excuse me for asking. (SHE EXITS)

DODO: Hello, Doctor. I hope I haven't kept you waiting for me today.

DOCTOR WHO: You are right on time, Dodo.

63. 2 D
Deep/s DODO-DR.WHO-
SIR CHARLES (fgd.)

(DOCTOR WHO GETS UP AS THOUGH TO LEAVE WITH DODO)

I'm sorry I can't help you solve your problem, Sir Charles - I'm rather out of touch!

DR. WHO comes fwd.
to L. of frame

SIR CHARLES: It won't be easy. Men of this quality are hard to find. Especially those with such knowledge of computers.

64. 4 B
MCS DODO

DODO: (INTERESTED) Computers? Surely the person who can tell you all about computers is Professor Brett. We can call round to see him now.

DOCTOR WHO: But I thought you wanted to show me something of London, this morning?

DODO: Don't worry about that. ... You business sounds important.

65. 2 D
a/b

DOCTOR WHO: That's very understanding of you, my dear.

DODO: Right. I'm ready.

(1 next)

(65 on 2)

(SHE IS PREPARED TO LEAVE.

THE DOCTOR IS ABOUT TO FOLLOW.
HE HESITATES)DOCTOR WHO: Perhaps I ought to telephone his office first.DODO: (HESITATING) Yes. That might be best.DOCTOR WHO: May I use your phone, Sir Charles?PUSH IN to MCS DR. WHO
as he comes fwd.
and dialsSIR CHARLES: By all means.(DOCTOR WHO PICKS UP THE PHONE
AND BEGINS TO DIAL)DOCTOR WHO: (INTO PHONE) Hello ...
I'd like to speak to Professor Brett
please - yes, that's right1D.C1.
16. INT. BRETT'S OFFICE. DAY.

66. 1 D

Deep 2/S
BRETT(fgd.) -
KRIMPTON (bgd.)(BRETT IS AT THE TELEPHONE. HE
TURNS TO KRIMPTON - WHO IS READING
A SPATE OF MESSAGES FROM
WOTAN)BRETT: It's ^{the} Doctor

KRIMPTON comes fwd.

PUSH IN behind
KRIMPTON to CU EyeKRIMPTON:
- switch him through
- direct to Wotan.

(67 on 2)

(DOCTOR WHO PICKS UP THE PHONE - PUTS IT TO HIS EAR)

PUSH IN to BCU

DOCTOR WHO: Hello. Hello.

(WE HEAR, ON FILTER, A HIGH-PITCHED BUZZING FROM THE 'PHONE WHICH RISES IN INTENSITY TO SCREAMING PITCH.

DOCTOR WHO HOLDS HIS HAND OVER HIS OTHER EAR IN PAIN. HE SEEMS TO HAVE DIFFICULTY IN PULLING THE RECEIVER AWAY FROM HIS EAR.

68. 4 B
HIGH/S Floor. DR. WHO
in from R.

FINALLY, WITH A GREAT EFFORT HE THROWS THE PHONE AWAY FROM HIM AND COLLAPSES ON TO THE FLOOR)

Let DODO in L.
SIR CHARLES in R.

PAN them L.

(DODO FETCHES WATER FROM DESK. THERE IS A NOTE OF TRUMPH IN HER VOICE)

DODO: Doctor, are you all right?

Let SIR CHARLES go R.

(DODO HELPS SIR CHARLES TO SEAT THE DOCTOR)

PUSH IN to tight 2/S
DR. WHO - DODO

SIR CHARLES: I'll get Brett's secretary to 'phone a Doctor.

DOCTOR WHO: No, no, I'll be all right.

SIR CHARLES: Then some brandy.

(SIR CHARLES HURRIES AWAY.

DODO WATCHES HIM GO AND THEN TURNS CONSPIRATORIALLY TO THE DOCTOR. (SHE TALKS SOFTLY TO HIM)

69. 3 C
CU DODO

DODO: Don't be alarmed, Doctor. This is the method of establishing contact. Time is very short. Construction has already begun. You are needed.

70. 4 B
CU DR. WHO

(70 on 4)

(THE DOCTOR IS VERY DAZED AND IS OBVIOUSLY NOT FOLLOWING WHAT DODO SAYS, HE TRIES TO RECOVER HIMSELF AS HE HOLDS HIS HEAD IN HIS HANDS)

DOCTOR WHO: What happened, Dodo?

DODO: It's all right, Doctor. You are now one of us. / My function was to bring you in contact. Now I shall serve as an assistant, until discarded.

71. 3 C
a/b

72. 4 B
a/b

DOCTOR WHO: (STILL DAZED) Whatever are you talking about, Dodo?

73. 3 C
a/b

DODO: (ANXIOUSLY) Listen, Doctor. Construction is taking place at strategic points in London. /

74. 4 B
a/b

DOCTOR WHO: (INTERRUPTING) My dear Dodo. I don't think I'm hearing you properly. My head feels as though it's been struck a terrible blow. Now, my dear, what were you saying? /

75. 3 C
a/b

(DOCTOR WHO MAKES A GREAT EFFORT TO CONCENTRATE ON DODO.)

DODO LOOKS AT HIM APPALLED BEGINNING TO SUSPECT THAT ALL IS NOT AS SHE THOUGHT)

DODO: But you took the call, Doctor. You made the telephone call. You made contact? /

76. 4 B
a/b

DOCTOR WHO: Yes, I remember. I was phoning Professor Brett. Then something seemed to explode. I was nearly knocked off my feet. It was as if ... as if ... /

77. 3 C
2/S DR. WHO - DODO

DR. WHO rises

DODO: What, Doctor?

(4 next)

(77 on 3)

DOCTOR WHO: I can't quite explain.
As if something enormous and terribly
powerful had nearly absorbed me./

78.

4

B

MCS DODO

(DODO LOOKS AT HIM BLANKLY)

79

3

C

Deep/s across
telephone.
DR. WHO comes fwd.
DODO comes fwd.

Oh, I know it sounds ridiculous. The
line must be at fault. It must
have been an electric shock.

DODO: (UNCERTAIN) So you received
no instruction?

DOCTOR WHO: My dear child! From
whom?

(HE LOOKS SHARPLY AT DODO)

DODO: From from

Let POLLY and
SIR CHARLES in R.
to 4/S

(SIR CHARLES HURRIES IN WITH
POLLY. SHE HAS A GLASS OF LIQUID
WHICH SHE GIVES TO THE DOCTOR)

POLLY: Drink this, Doctor.

(AS THE DOCTOR DRINKS, HE WATCHES
DODO.

POLLY TAKES OVER VERY PROFESSION-
ALLY)

DODO goes deep

DOCTOR WHO: Thank you.

POLLY: What happened?

DOCTOR WHO: Either that telephone
is dangerously out of order or/...

80.

4

B

MCS DR. WHO

SIR CHARLES: Or what?

81.

2

D

a/b

(DOCTOR WHO LOOKS ROUND QUICKLY./

DODO IS ABOUT TO LEAVE THE ROOM)

DOCTOR WHO: Dodo -
Stop where you are.

(81 on 2)

POLLY: What is all this, Doctor?DOCTOR WHO: A new and deadly danger to all of us. It comes from Professor Brett's office.POLLY: From my office - I don't understand?DOCTOR WHO: None of us do - yet.DOCTOR WHO: Dodo- come here!82. 3 C
MS DODO(DOD COMES UP TO THE DOCTOR -
HE LOOKS INTO HER EYES - SNAPS
HIS FINGERS IN FRONT OF THEM)PAN her R. to 2/S
DODO-DR. WHOPAN HER L. as she sits.
Show lamp L. fgd. as
DR. WHO pulls it into
shotSit down.
Just as a thought, she has been
hypnotised. Child look at me -- now
repeat after me. I am Dodo Chaplet.
I resist all attempts to make me
into something else.83. 4 B
CU DODODODO: I am Dodo Chaplet. I resist.
all attempts to make me into some-
thing else.84. 3 C
CU DR. WHO's handDOCTOR WHO: I shall count up to five.
When I finish counting you will go
to sleep. / When you awake you will
forget all about this distressing
incident. Now - I shall start
counting. One, two, three.85. 4 B
a/b

(DODO'S EYES START TO CLOSE)

86. 3 C
CU DR. WHO

Four, five. (cont ...)

87. 2 D
2/S SIR CHARLES - POLLY

(4 next)

J.A.

(87 on 2)

Let DR. WHO in L.

Let POLLY go L.

- 29 -

DOCTOR WHO: (cont) She will sleep for forty-eight hours - then she must have complete rest, and quiet for a while.

POLLY: Are you sure she will be all right? Would you excuse me?

SIR CHARLES: I'll get her taken down to my place in the country for a few days - my wife can look after her.

DOCTOR WHO: Just the very thing. Take good care of her.

SIR CHARLES: (TURNING TO POLLY)
~~Now then will you~~.....

88. 4 B

W/S Door as POLLY exits

(SHE H.S. GONE)

89. 3 C

2/S DR. WHO - SIR CHARLES

(TO DOCTOR WHO)
Where has she gone to?

DOCTOR WHO: I don't know.

(HE GOES OVER TO LOOK AT THE SLEEPING DODO)

PAN DR. WHO L. and down to 2/S with DODO

Dodo said something about - strategic points in London - but where, I wonder, where

R E C O R D I N G B R E A K

90. TELECINE:

Ext. London Airport, Day.

An aircraft is taking off. Loud engine noises.

CLOSE SHOT workshop.
A truck has been pulled up outside the workshop.
A number of men are carrying in crates similar to those we have already seen.

Ext. G.P.O. Tower. Day.

J.A.

- 29 -

(87 on 2)

Let DR. WHO in L.

DOCTOR WHO: (cont) She will sleep for forty-eight hours - then she must have complete rest, and quiet for a while.

Let POLLY go L.

POLLY: Are you sure she will be all right? Would you excuse me?

SIR CHARLES: I'll get her taken down to my place in the country for a few days - my wife can look after her.

DOCTOR WHO: Just the very thing. Take good care of her.

SIR CHARLES: (TURNING TO POLLY)
~~Now then will you~~.....

88. 4 B

W/S Door as POLLY exits

(SHE HAS GONE)

89. 3 C

2/S DR. WHO - SIR CHARLES

(10 DOCTOR WHO)
Where has she gone to?

DOCTOR WHO: I don't know.

(HE GOES OVER TO LOOK AT THE
SLEEPING DODO)

PAN DR. WHO L. and down
to 2/S with DODO

Dodo said something about -
strategic points in London - but
where, I wonder, where

R E C O R D I N G B R E A K

90.

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A truck has been pulled
up outside the workshop.
A number of men are
carrying in crates
similar to those we have
already seen.

Ext. G.P.O. Tower, Day.

- 29 -

Crates are being brought out from Twoer into waiting trucks.

Ext. London Tower. Day.

Closer SHOT truck beside Twoer. MEN carrying crate from ancient part of building.

Ext. BBC. Day.

Closer SHOT truck outside BBC TV Centre. MAN with MEN carrying crates into the building.

Ext. Covent Garden. Day.

Ext. Warehouse entrance. Day.

A truck is pulled into the warehouse. MEN are moving towards the internal door carrying equipment. They go through into the warehouse.

2E.4D.3D.A2.

18. INT. WAREHOUSE. DAY.

FX BACKGROUND ATMOS.

(MEN ARE BUSILY AT WORK.

THE MACHINE IS NOW TAKING SHAPE AND IS BEGINNING TO LOOK SUFFICIENTLY HUMAN TO BE ALARMING.

THE SMALL SQUARE "HEAD" IS NOW BEING ADJUSTED TO THE TOP OF THE "BODY". THIS IS MADE UP OF THE COMPUTER PANELS. UNLIKE THE FIGURE OF WOTAN IT STANDS ON A WHEELED BASE.

ALTHOUGH WORK IS STILL CONTINUING ON THE MACHINE, IT IS ALREADY "LIVE", THE EYES SHINING, DYNAMO WORKING, COMPUTER SOUNDING AND A CERTAIN AMOUNT OF MOVEMENT AS THE HEAD SLOWLY TURNS.

(2 next)

MAJOR GREENIS IN CHARGE OF THE OPERATION. HE IS CARRYING A SHORT SQUAT INSTRUMENT WHICH LOOKS VERY LIKE A SAWN-OFF SHOTGUN (VERY MODERN)

MAJOR: Stand back there. Destructive weapons to be fitted and tested.

(HE PUSHES THE WEAPON INTO A SLOT ALREADY CONSTRUCTED IN THE MACHINE.

91. 2 E
MCS MAJOR

THE NOZZLE RESTS ON A POWERFUL METALLIC ARM WHILE A SECOND ARM MOVES SLOWLY AND POWERFULLY AT THE MACHINE'S SIDE)

Prepare for demonstration of effectiveness. You there.

92. 3 D
W/S TOM C. of frame

(THE WORKERS STEP BACK FROM THE MACHINE. THEY ALL HAVE A SIMILAR BLANK EXPRESSION IN THEIR EYES AS THOUGH THEY WERE NOT FULLY INVOLVED IN WHAT IS GOING ON.

ONE WORKER IS STACKING MATERIAL AGAINST THE WALL OF THE WAREHOUSE.

THE MAJOR TURNS TO HIM AND CALLS)

MAJOR GREEN: (CALLING)
Stay where you are. Stand still.

93. 4 D
MS MAC. It turns L.
PUSH IN to lights

(THE MAN TURNS OBEDIENTLY TO FACE THE MAJOR AND THE MACHINE)
Bearing 52 degrees.

Distance check; thirty feet.
Elevation: five feet. Impact: fatal.

(AT EACH OBSERVATION THE COMPUTER TICKS OVER RAPIDLY FLASHING LIGHTS)

94. 2 E
CU MAJOR

Take aim. (cont ...)

95. 3 D
CU TOM

96. 2 E
CU MAJOR

(96 on 2)

(THE COMPUTER SLOWLY SWINGS THE WEAPON ROUND TO POINT AT THE MAN. THIS ACTION IS ACCOMPANIED BY NOISY, MECHANICAL EFFORT)

MAJOR GREEN: (cont) ready to proceed. Observe results. About to fire. Fire!

97. T/C

(THE MACHINE PRESSES THE GUN BUTTON. THERE IS A FLASH OF LIGHT AND A STRANGE EXPLOSIVE NOISE.

THE MAN AGAINST THE WALL COLLAPSES)

98. 2 E / Test satisfactory. Effective
a/b at thirty feet..

1D.2A.C1.

19. INT. BRETT'S OFFICE. DAY.

99. 1 D

Deep 3/S

BRETT(fgd.) - WOTAN(bgd.) - (BRETT AND KRIMPTON ARE AT WORK.

KRIMPTON

BEHIND THEM WOTAN IS ALSO "WORKING".

BRETT AND KRIMPTON ARE FORING OVER CALCULATIONS ON THE DESK)

WOTAN: Where is Doctor Who?

(BRETT AND KRIMPTON SNEL TO ATTENTION.

BRETT SELLS FORW RD)

TRACK IN with them
to 3/S
KRIMPTON-WOTAN-BRETT

BRETT: There is no word^{yet} from the person called Dodo,

KRIMPTON: Perhaps she has failed in her task.

(3 next)

J.A.

(99 on 1)

- 33 -

WOTAN: Other means must be employed. Doctor Who is required. Failure will not be tolerated.

(THE LIGHTS STOP FLASHING.)

BRETT AND KRIMPTON TURN AWAY)

BRETT: Listen, there's someone in the corridor.

(KRIMPTON TAKES UP HIS STANCE BY WOTAN)

KRIMPTON: We must be ready to destroy.

PAN DOWN to BRETT's feet. Go with them to POLLY.
PAN UP to X2/S
BRETT-POLLY, fav.
POLLY

(THE DOOR OPENS TO ADMIT POLLY)

POLLY: There you are, Professor. Are you all right?

(BRETT MOVES BEHIND HER AND CLOSES THE DOOR.)

POLLY IS SUDDENLY AWARE OF THE MENACE OF THE TWO MEN)

100. 3 C 20. INT. LIBRARY. DAY. 3C.2D.B2.
MCS DR. WHO

(DOCTOR WHO LOOKS UP AS BEN ENTERS)

101. 2 D
Deep X2/S

BEN: Excuse me, sir.

BEN-DR. WHO(fgd.)

DOCTOR: Bless my soul. It's Ben. How did you find me here?

(3 next)

(101 on 2)

BEN: Well, I was supposed to meet Polly for lunch, see, and they told me at the Tower she'd come here.

BEN comes fwd.

DR. WHO: Polly didn't keep your appointment?

102. 3 0
MCS DR. WHO

BEN: No, Doctor.

DR. WHO: Just as I feared.

BEN: Is there something wrong, Dr. Who's Dodo?

103. 2 D
MCS BEN

DR. WHO: Ill, my boy - she's gone away to the country for a few days rest - but she'll be all right.

BEN: I'm sorry to hear that Doctor.

DR. WHO: But Polly - I'm worried about Polly. She's vanished.

104. 3 C
MCS DR. WHO

BEN: She's probably gone/ all snooty-nosed on us.

105. 2 D
MCS BEN

DR. WHO: There's something strange going on - there was that tramp in the papers - did you see that?

BEN: Yeah, I though I recognised him - of course he was the one in the taxi - but how does this connect with Polly?

106. 3 C
2/S BEN-DR. WHO

DR. WHO: I don't know that it does. It's bigger than Polly. I'd like you to help me my boy. You would arouse less suspicion than the police.

DR. WHO stands

BEN: Just tell me what to do., Doctor.

DR. WHO: You remember where we left you last night - that Club - the - er - Hades!

DR. WHO: I want you to investigate The tramp had a home of sorts there

(2 next)

Yeah,
BEN: 'I'll go right away.

Let BEN go L.

BEN: I'll watch it.

HE EXITS

IN to
DR. WHO
turns

DR. WHO: Hmm ... I wonder
(HE SEE HIS INTELLECT STARTING TO
WORK) I wonder ...

107. 2 D
CU Photo

HE PICKS UP A PICTURE OF THE
GLO TOWER - STARTS TO
STUDY IT

108. T/C

21. EXT. COVENT GARDEN. DAY

BEN WALKS ALONG THE ROAD
WHICH PASSES THE INFERNIO AND
THE WAREHOUSE. HE IS
PUZZLED AS HE LOOKS ROUND
THOUGHTFULLY.
AS HE RE GIBES THE ENTRANCE
TO THE WAREHOUSE, HE STOPS

On to scene 22, page 36

(1 next)

1C.
22. INT. WAREHOUSE ENTRANCE. DAY.

109. 1 C
W/S Inferno door.
Let BEN in R.
TRACK with him in
MCS to door of warehouse

(THE TRUCK IS STILL PARKED
IN THE ENTRANCE BUT
THERE ARE NO PEOPLE
PRESENT. BEN MOVES INTO
THE ENTRANCE SLOWLY AND
THOUGHTFULLY. HE SEES
THE DOOR AT THE BACK BUT
IS PASSING ON WHEN HE HEARS
A STRANGE NOISE INSIDE.
HE STOPS AND LISTENS)

MAJOR'S VOICE: (CALLING) Destruc-
tion in motion test. Stand by.

PAN DOWN to handle

(A SECOND LATER THERE IS A
MUFFLED EXPLOSION. BEN
STANDS OTIONLESS FOR A
MOMENT, COMPLETELY SURPR-
ISED. HE CANNOT MAKE
HEAD OR TAIL OF THE NOISY,
MECHANICAL CLANKING SOUNDS
WHICH COME FROM BEYOND THE
DOOR. HE IS APPREHENSIVE
AS HE SLOWLY TURNS T HE
HANDLE AND OPENS THE DOOR)

R E C O R D I N G B R E A K

110. T/C

23. INT WAREHOUSE. DAY.

4C.2E.3D.A2.

(THE MACHINE STANDS BY THE
WALL WITH THE SHORT BARREL
OF THE GUN AT THE READY)

111. 2 E
M/S MAJOR

MAJOR: Silence. Stand by. Fire!

(THERE IS A SWEEPING GESTURE
AS THE MACHINE SPRAYS ITS
PROJECTILE ALONG THE FURTHER
WALL. IT CAUSES GREAT
DESTRUCTION AMONGST STACKS
OF CRATES, BOTTLES, EQUIP-
MENT AND OTHER OBJECTS.

112. 4 C
MS MAC. It turns

113. T/C

(2 next)

FS
(on film)

- 37 - A SPRAY OF FIRE SEEM TO
SWEEP ACROSS AND EVERY-
THING IS SHATTERED)

114. 2 E
a/b

MAJOR: Stand by for test on arm
action. Testing!

115. T/C

(THE MACHINE SWINGS ITS RIGHT
ARM SLOWLY HIGH ABOVE ITS
"HEAD" AND THEN CRASHES IT
DOWN LIKE A HAMMER ON THE
TABLE BESIDE IT. THE TABLE
SPLINTERS TO THE GROUND)

116. 2 E
a/b

MAJOR: Test satisfactory. Stand by
for Sight Test. Testing!

117. 4 C
MS MAC. It turns to cam.

(THE MACHINE TURNS ITS
"HEAD" SLOWLY FROM SIDE TO
SIDE. THE BEAMS OF LIGHT
FROM ITS EYE POSITIONS
SHINING ACROSS THE WARE-
HOUSE. BEN IS JUST IN
TIME TO PULL BACK OUT OF
SIGHT AS THE LIGHTS
FLICKER ACROSS THE DOOR)

118. 3 D
MS Crates.
BEN C. of frame

119. 4 C
a/b

MAJOR: Eyesight to be improved. 30
yards maximum insufficient.

120. 3 D
a/b

(BEN MOVES BACK TO PEER
INTO THE ROOM)

121. 4 C
a/b

MAJOR: Movement test. Commence testing.

122. T/C

(THE MACHINE SEEMS TO
SUMMO UP ITS FULL POWER.
THERE IS GREAT MECHANICAL
AND ELECTRICAL ACTIVITY
WITHIN. THE NOISE BUILDS
AND THE MACHINE SLOWLY
BEGINS TO ROLL FORWARD ON
ITS WHEEL BASE.

AT THE DOORWAY BEN HAS
FORGOTTEN HIS CONCEAL-
MENT IN HIS AMAZEMENT
AS HE WATCHES.

THE MACHINE CONTINUES
THROUGH THE WAREHOUSE,
KNOCKING OUT OF ITS WAY
ANY OBJECTS WHICH ARE
BEFORE IT.

- 38 - AHEAD OF THE MACHINE A MAN STANDS IN ITS PATH, DAZED BY THE LIGHT THAT SHINES ON HIM AND APPARENTLY HARDLY AWARE OF THE MACHINE'S APPROACH. THE MACHINE KNOCKS THE MAN DOWN IN HIS PATH. THE MAN FALLS TO THE FLOOR.

CLOSE SHOT: MAN ON FLOOR. HE SUDDENLY SEEMS TO REALISE WHAT IS HAPPENING)

MAN: (YELLING) Keep it back. Get it off me.

(THE GREAT WHEELS OF THE MACHINE CAN BE SEEN APPROACHING.

CLOSE SHOT. BEN WATCHING FROM THE DOORWAY. HE CAN HARDLY BELIEVE HIS EYES. THERE IS A YELL FROM THE MAN IN THE WAREHOUSE.

RESUME ON WAREHOUSE. THE MACHINE CONTINUES MOVING FORWARD. BEHIND HIM THE MAN'S FIGURE IS MOTIONLESS ON THE FLOOR.

THE MACHINE SWEEPS ASIDE A STACK OF CRATES IN HIS PATH AND CRUSHES THEM AS IT MOVES THROUGH THE DEBRIS)

123. 3 D
PUSH IN to CU BEN

ROLLER CAPTION:

PRODUCER/DIRECTOR CAPTIONS: